



40

YEARS OF
JAMES
BOND

SHAKEN,
NOT STIRRED

NOBODY DOES IT BETTER

40 YEARS OF MEMORABLE MOMENTS

Great movies are made of moments, the events that punctuate the story in a way that provokes a gasp, a sigh, a tear from the audience. They aren't a given — some movies don't have any, many have a reputation built precariously on just one — but James Bond with 20 movies to his credit across 40 years has had what some might consider to be more than a fair share.

OPENING CREDITS

Dr. No (1962)

The screen is black save for white dot which pulses across the screen from the left in time to a strident, brassy chorus in E minor, laying down a series of cloned dots in its wake. As it nears the opposite edge of the screen it expands into a spiralled web. We are looking through the barrel of a gun and tracking a brisk-paced, smart-suited figure. Before we realise what is happening he has turned directly towards us, drawn his own gun and fired. As the image becomes drenched in scarlet our viewpoint wavers, falls and fades. The remarkable opening titles for *Dr. No* were designed by Maurice Binder and initially filmed with stunt coordinator Bob Simmons doubling Connery (technically making Simmons the first cinema 007). Binder returned on *Thunderball* to become a long time title designer for the franchise.

"BOND. JAMES BOND."

Dr. No (1962)

We first meet our hero at a gaming table. Cigarette in hand, comfortable in his tuxedo he introduces himself to the woman across from him with the immortal line, "Bond. James Bond". In 2001 a panel of film experts compiled a list of the most famous quotes from the history of cinema. At the top of the list came this line from Sean Connery in *Dr. No*. Though Sean Connery was the first Bond, he wasn't the only actor under consideration. Ian Fleming favoured David Niven (who would play 007 in the 1967 parody *Casino Royale*) and Roger Moore (at the time it was felt that Moore was too closely identified with *The Saint* to be Bond). Patrick McGeehan (*The Prisoner*) and Cary Grant were considered. Connery's refusal to kow tow to the producers when he read for the part helped him win the role that made him a star.

THE GIRLS

Dr. No (1962)

Investigating the finding of radioactive rocks on a Caribbean Island Bond startles the beachcombing bikini-clad stunner Honey Rider (Ursula Andress). "Don't worry," he says. "I'm not supposed to be here either." "Are you looking for shells too?" she asks. "No," he replies. "I'm just looking." From Ursula Andress to Denise Richards (and soon Halle Berry), Bond has romanced the most beautiful women in the world. These girls always get their man and usually more trouble than they bargained for.

Ursula Andress.





"An evil petting zoo?"

THE QUIPS

Dr. No (1962)

Bond is on his way to a romantic assignation when he sees in his rear view mirror that he is being pursued by gunmen in a hearse. A chase ensues which ends with the hearse plunging off the road in flames. Bond turns to an incredulous witness and casually remarks "I think they were on their way to a funeral". It is said that Connery's wife, Diane Cilento, encouraged the dry humour that became a Bond trademark. Connery himself, and director Terence Young were keen to expand on Fleming's character in this way. Such quips, a welcome release at the end of a tense sequence, have become a staple of action films but their genesis was in Bond.

THE PRE-TITLE SEQUENCE

From Russia With Love (1963)

A tuxedoed James Bond, gun in hand, is stalked through an elegant hedged garden at night. He looks sweaty and nervous. His pursuer coolly outflanks him and from behind garrottes him with a wire pulled from a wristwatch. As Bond falls dead to the floor lights flood the scene and a third man approaches and congratulates the killer, peeling Bond's face off to reveal moustachioed features underneath. "Exactly one minute 52 seconds — that's excellent". Training exercise over, the men walk away.

From Russia With Love opened with a Bond moment that drew gasps from the audience before the titles had even begun and established another Bond tradition, the pre-credits sequence, which were often mini-movies in their own right (often nothing to do with the plot).



PAINT JOB

Goldfinger (1964)

The Bond films are a catalogue of exotic ways to die, but none are more memorable than the murder by paint in *Goldfinger*. The character Jill Masterton dies after being covered from head to toe in gold paint. The scene was so powerful that an

urban legend sprang up that Shirley Eaton who played Masterton was actually asphyxiated. Early this year German scientists laid the rumour to rest when they demonstrated that only 0.4% of the body's total oxygen needs are met through the skin and that cutting it off completely doesn't affect the organs.

BLOFELD REVEALED

You Only Live Twice (1967)

A figure stroking a white cat sits in a large leather chair. He swivels towards Bond. "Allow me to introduce myself. I am Ernst Stavro Blofeld". For the first time we see his face. He is completely bald. A hideous scar runs down the right side of his face, surrounding his eye like a monocle. "They told me you were assassinated in Hong Kong". "Yes," says Bond. "This is my second life." "You only live twice Mr Bond."

No Bond villain was more villainous than Ernst Stavro Blofeld, head of SPECTRE, The Special Executive for Counter-Intelligence, Terrorism, Revenge and Extortion. Only glimpsed in earlier films, it wasn't till *You Only Live Twice* than Bond tracked his nemesis down to the volcano lair. And if imitation is the highest form of flattery then Blofeld would be well pleased with Mike Myer's signature villain Dr. Evil from the *Austin Powers* movies.

AERIAL ACROBATICS

Moonraker (1979)

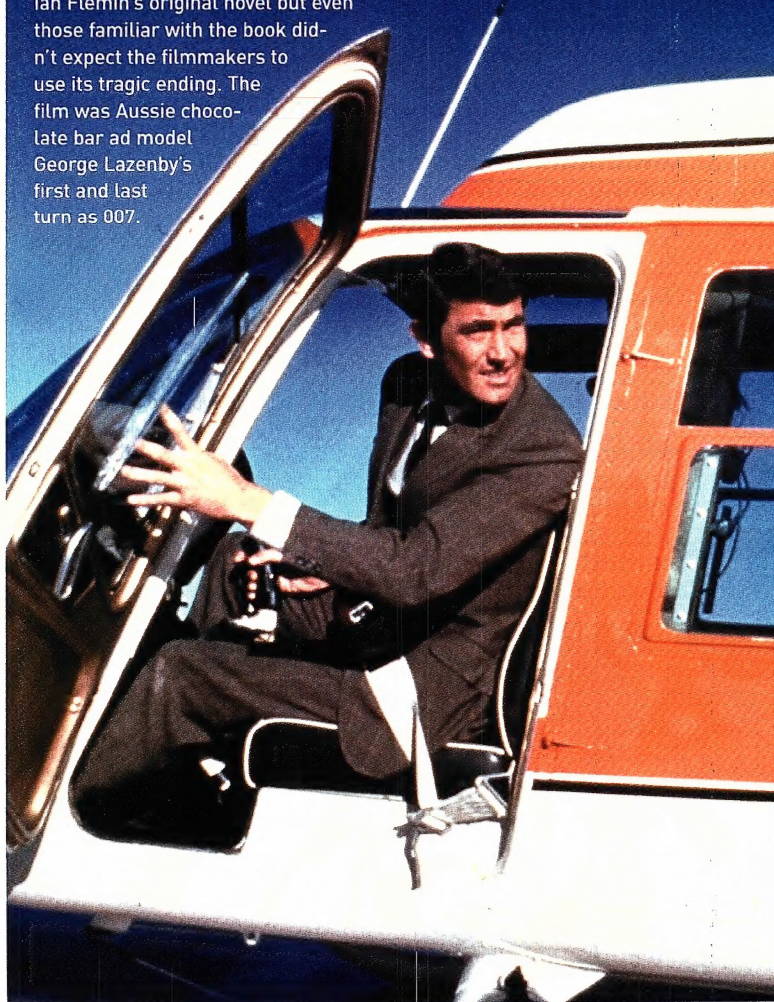
Returning from a mission in a small plane, Bond is held at gunpoint by the stewardess he was in the process of seducing. The pilot emerges from the cockpit, shoots out the controls and prepares to abandon Bond to his fate. A fight ensues in which the plane hatch opens and Bond and the pilot struggle precariously in the open doorway. Bond triumphs and the pilot is cast into the sky. As Bond watches him fall steel toothed villain Jaws appears and pushes Bond out of the plane. Bond flails as he freefalls without a parachute and things really appear grim. But as Bond manages to straighten up he spots the

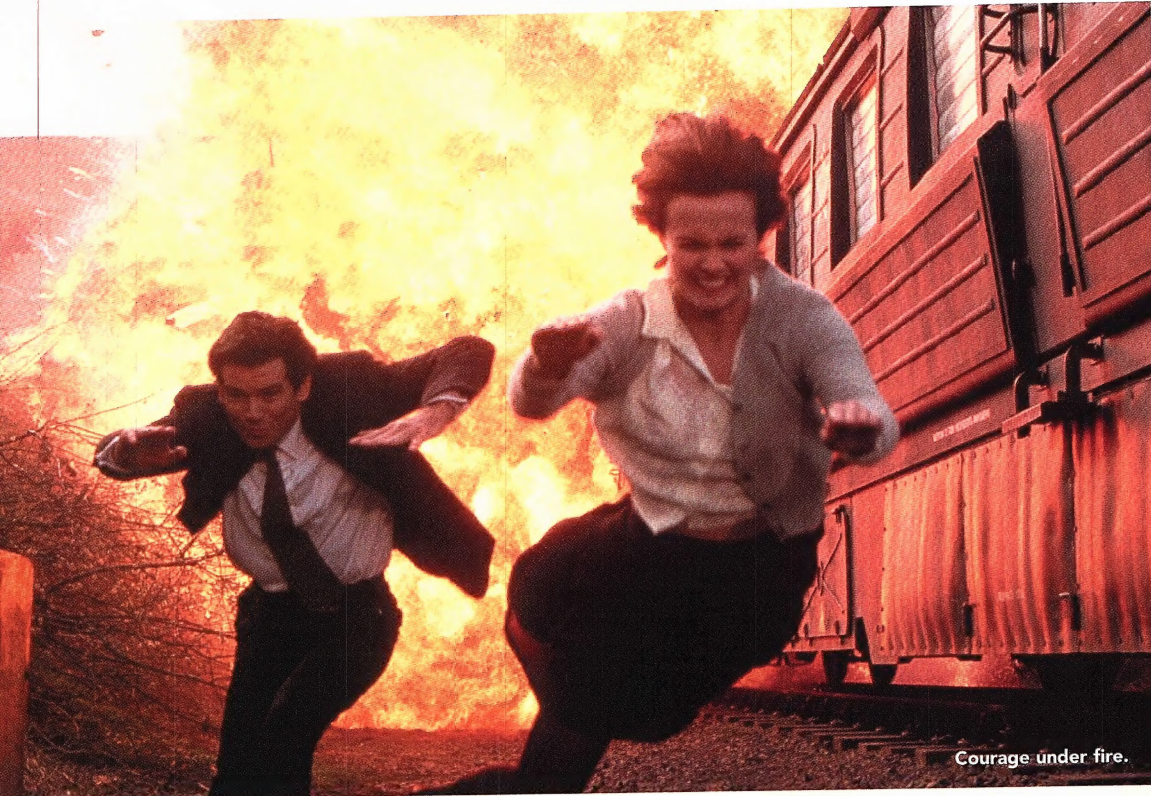
SPY WEDDING

On Her Majesty's Secret Service (1969)

After a frantic car chase Bond and Tracy (the Countess Teresa di Vicenzo) find shelter from a snow-storm in a wooden barn. On a blanket of hay, they lie together under her fur coat. "Tracy," says Bond, "An agent shouldn't be concerned about anything but himself". "I understand," she replies. "We'll just have to go on the way we are." "No", says Bond. "I'll have to find something else to do." "Are you sure James?" He gazes into her eyes. "I love you. I know I'll never find another girl like you. Will you marry me?"

Bond married? Don't worry - it didn't last. The film adhered closely to Ian Flemin's original novel but even those familiar with the book didn't expect the filmmakers to use its tragic ending. The film was Aussie chocolate bar ad model George Lazenby's first and last turn as 007.





pilot way below him. To the strains of the James Bond Theme he flattens his arms against his sides and bullets down to catch up with the pilot. After a struggle he manages to seize the pilot's parachute and kicks him away screaming.

Despite the playful nature of most of the Moore Bonds, the action sequences reached new heights of excitement and complexity. *Live And Let Die* contains a stunning boat chase, a daring escape from a crocodile farm and a series of incredible stunts with a double-decker bus. *The Man With The Golden Gun* used computers to calculate a river jump in which Bond's car corkscrews through 360 degrees. But the one of the most memorable stunts remains the aerial pursuit in *Moonraker*. The scene required skydivers Jake Lombard and B. J. Worth to make 88 jumps before it was safely in the can.

RUTHLESS AND CRUEL *The Living Daylights* (1987)

Bond is in Vienna, smilingly romancing Kara Milovy, the girlfriend of defector Georgi Koskov,

at the Prater amusement park. He excuses himself to meet up with his local contact, Saunders. Following their meeting Saunders is crushed by a hydraulic glass door. Bond rushes to his body and sees next to it a balloon bearing the words *Smiert Spionam* — "Death to Spies". There is real anger in his face as he crushes the balloon in his hands. Over a hedge he sees some balloons. The child carrying the balloons and his mother are genuinely frightened by the brutal figure who leaps in front of them brandishing a gun. Quickly he hides it and Kara returns. "Did you hear..." she asks. "Hear from Georgi?" he finishes grimly.

All the loving their earlier tryst has drained from his voice. "Yes," he says bitterly, turning away. "I got the message."

Ian Fleming described Bond as a "ruthless, cruel, fundamentally tough character" but it wasn't till Timothy Dalton stepped into the tux that audiences got a taste of brutality. Unfortunately for Dalton audiences didn't want realism and after two films he was out of a job.

TANK CHASE *Goldeneye* (1995)

A grey wall in St. Petersburg. Approaching rumble. Suddenly a tank bursts through sending bricks asunder. Who's that at the wheel? Bond, James Bond. Chases, car or otherwise, have always been a staple ingredient of James Bond films but Pierce Brosnan's Bond sets new standards with a tank chase through the narrow streets of St. Petersburg.

Goldeneye marked Pierce Brosnan's debut as Bond — he might have stepped into Bond's shoes earlier but for contractual obligations to *Remington Steele*. And the film was met with universal acclaim. *Chicago Sun Times* critic Roger Ebert said, "As played by Pierce Brosnan, the fifth 007, he is somehow more sensitive, more vulnerable, more psychologically complete, than the Bonds played by Sean Connery, George Lazenby, Roger Moore and Timothy Dalton." With *Goldeneye* Brosnan re-ignited the flagging franchise and ensured that Bond will live to die another day.



"You always were a cunning linguist James."

007 Double Entendres

Bond: "What gives?"

Moneypenny: "Me - given an ounce of encouragement."

- *Dr. No* (1962)

Bond: "Your mouth is the right size... for me, that is."

- *From Russia With Love* (1963)

Pussy Galore: "My name is Pussy Galore."

Bond: "I must be dreaming."
(the script originally had Bond reply: "I know you are, but what's your name?")

- *Goldfinger* (1964)

Tiger Tanaka: "In Japan men always come first. Women come second."

Bond: "I might just retire here."

- *You Only Live Twice* (1967)

Plenty O'Toole: "Hi, I'm Plenty."

Bond: "Of course you are."

Plenty: "Plenty O'Toole."

Bond: "Named after your father, no doubt."

- *Diamonds Are Forever* (1971)

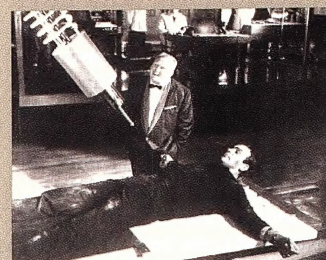
Rosie: "I'm going to be completely useless to you."

Bond: "I'm sure we'll be able to lick you into shape."

- *Live and Let Die* (1973)

Bond: "I am now aiming precisely at your groin. So speak or forever hold your piece."

- *The Man With The Golden Gun* (1974)



Having discovered Bond in a naked clinch with Major Amasover.

Minister of Defence: "Bond, what do you think you're doing?"

Bond: "Keeping the British end up, sir."

- *The Spy Who Loved Me* (1977)

Bond to Fatima Blush: "Going down, one should always be relaxed."

- *Never Say Never Again* (1983)

Zorin: "You slept well."

Bond: "A little restless, but I got off eventually."

- *A View To A Kill* (1985)



Twenty-one jumpsuits.



Can't take a choke.

40 YEARS OF BOND GADGETS



Whenever James Bond packs his suitcase to prepare for a mission he takes a little longer than you or I would do when we go on our holidays.

Brioni suits? Check. Turnbull & Asser shirts? Check. Ties? Check. Clean socks? Check. Underwear? Check? Tuxedo? Check. Shoes (with fitted homing device in heel)? Check. Belt (incorporating 75 ft cable and piton)? Check. Walther PPK, explosive Dentonite toothpaste, tinted X-ray glasses...



Plane sailing.

"PAY ATTENTION 007."

Before every mission Bond pays a visit to MI6's quartermaster stores, usually referred to simply as Q Branch, to be outfitted with the latest in gadgets to ensure his task is successful. For 40 years Q Branch, under the guidance of Major Boothroyd, Q himself (played for 17 films by Desmond Llewelyn), has worked closely alongside the double-0 section, equipping the agents assigned a licence to kill by Her Majesty's Secret Service with devices, vehicles and weapons that prepare them for every hazardous eventuality. These often outrageous gizmos have become a recognised part of the success of the James Bond films.

The gadgets used by Bond are always at the cutting edge of technology, but never ridiculously so. Their appearance in the movies has often been the impetus necessary for them to become everyday



Die cast.

objects in reality. The James Bond films are not science fiction. Cubby Broccoli one of the series' original producers and the driving force behind its success liked to refer to them as "science fact". "The Bond films are set five minutes into the future. You can do anything that is possible with existing technology which you can throw an unlimited amount of money at." Thanks to the British taxpayers, Q Branch is incredibly well resourced, and that unlimited amount of money is able to turn the seemingly impossible into actuality.

The attaché case Bond was given at the beginning of *From Russia With Love* (1963) saved his life on more than one occasion with its concealed knife and exploding tear gas canister. Audiences loved it and Bond's visits to Q Branch became a highlight of the films.

In *Goldfinger* (1964) Bond is given his first set of customised wheels, the Aston Martin DB5, possibly the most famous car in the world. Practical considerations like revolving number plates and bullet-proof windows were supplemented with more outlandish fittings: smokescreen, oil slick, machine guns and an ejector seat. ("Ejector

seat! You're joking," smiles Bond. "I never joke about my work 007," comes the terse reply). When Timothy Dalton as Bond was given a new model, the 1986 Aston Martin V8, its predecessor's wheel hub tyre-slashers had been replaced with high-powered lasers. The new car also came with spiked ice-gripping tyres, retractable outrigger skis, and rocket launchers. Clearly Q Branch never rests on its laurels.

Bond has had many other cars over the years. Roger Moore drove a Lotus Esprit in *The Spy Who Loved Me* (1977) that was capable of turning into a submarine complete with periscope, limpet mines and surface-to-air missiles. It was also fitted with the most effective if extreme anti-theft device: if anyone tried to break in the car exploded taking the unsuccessful thief with it. When Pierce Brosnan's Bond arrived in Hamburg to thwart evil media baron Elliot Carver in *Tomorrow Never Dies* (1997), Q was on hand at the car rental desk to equip him with a customised BMW 750iL (when in Germany...). Perhaps having learned a lesson after the Lotus the security system this time consisted of electrified



"Waiter, there's a spy in my soup."

door handles. In addition to the expected arsenal the car could also be driven by remote control from a panel in Bond's mobile phone (the phone also contained a lock pick and electrodes as well as, presumably, being able to make calls).

Sometimes wheels are not enough. Bond has needed to take to the air and water and the ever-resourceful Q Branch has always been able to oblige. The miniature underwater breather from *Thunderball* (1965) was the perfect accessory for Bond's back-pack propulsion system. A motored wet-bike carried him over the waves to Stromberg's amphibious lair in *The Spy Who Loved Me*. To search for Blofeld over the volcanoes of Japan in *You Only Live Twice* (1967) Bond flew in Little Nellie, a one-man gyrocopter second only in fame amongst his vehicles to the Aston Martin. Little Nellie came packed in four large suitcases and when assembled was able to hold its own in a stomach-churning dogfight against SPECTRE's full-size helicopters thanks to its flame guns, aerial mines and heat-seeking missiles. When something a bit faster was needed in *Octopussy* (1983) Bond used an Acrostar Mini Jet, the world's smallest jet plane, capable of flying at over 300mph. Q Branch wasn't able to fit this into suitcases but by folding its wings it was possible to neatly conceal it in the back of a horse box, tucked behind a fake horse's rear. Q himself used a more antiquated form of air transport in the same film: a hot-air balloon decorated (naturally) with a bold Union Jack!

Whatever scrapes 007 finds himself in, he can also be sure that a Q device is close at hand. Or if not quite at hand, only a few inches away, strapped to his wrist. Hidden inside his watch, as it ticks away the seconds to the inevitable explosive climax, are an array of neat accessories. Depending on which watch he decided to wear that morning he could have access to a rotating buzzsaw, tickertape messenger, explosive and detonator, radio transmitter, liquid crystal television monitor, direction finder or laser beam. Q wouldn't



Martin, Aston Martin.



Dude, where's my car?

necessarily approve of the uses Bond finds for these additions - years of patient research didn't fit a powerful electromagnet into a wristwatch just so that 007 finds it easier to unzip a dress.

In the hands of Q Branch the most innocuous items turn into devilishly clever weapons. A keyring in *The Living Daylights* (1989) could be triggered to release stun gas by whistling the first few notes of Rule Britannia. Three clicks on Bond's silver ball-point pen will set off the grenade inside it and the acid reservoir is perfect for writing poison pen letters. In his wallet alongside his Playboy Club membership card is a credit card that contains a tiny lockpick. A bedside alarm clock packed with explosive is guaranteed never to wake up anybody who uses it.

Q is a man who clearly loves his work. Demonstrating a shoulder-carried missile launcher disguised as a portable stereo he delightedly exclaims, "Something we're developing for the Americans. I call it a ghetto-blasters!" In *Diamonds Are Forever* (1971) he has the excited smile of a little boy as he cleans out the slot machines of Las Vegas with a little help from an electromagnetic RPM controller on his ring finger. But the smiles turn to

exasperated sighs when he has to brief James Bond. It is easy to see why Q is always tetchy whenever 007 is around. Rarely does the expensive equipment come back in one piece. Although Q branch has never let down 007, the

reverse is frequently not true: "We'd appreciate its return along with all your other equipment. Intact for once when you return from the field," Q tells Bond in *Goldfinger*. "Oh, you'd be surprised how much wear and tear goes on out there in the field," replies 007.

Q gets his chance to experience the wear and tear in the field for himself when he comes to the aid of Bond in *The Living Daylights*. Q spies on the villains disguised as a peasant road sweeper. After passing on information with the help of a radio transmitter hidden in his broom he casually tosses the broom away.

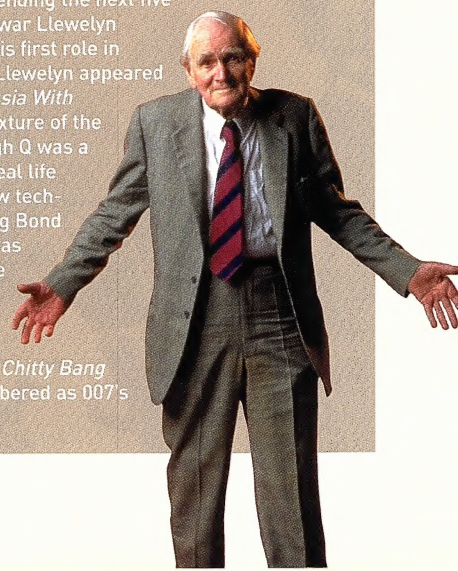
The World Is Not Enough (1999) saw Q preparing for his retirement (Desmond Llewelyn died shortly after the film's release) and passing the mantle to his assistant (jokingly referred to as "R" by Bond). His final words to Bond were ones to live by: "Now pay attention 007. I've always tried to teach you two things. First, never let them see you bleed." "And the second?" "Always have an escape plan," he says as he slowly disappeared into a trap door in the floor.



"I never joke about my work 007."

Q - the man behind the man.

Desmond Llewelyn was born in South Wales on September 12, 1914, the son of a coal mining engineer. Llewelyn's budding acting career was cut short by WWII. He joined the Royal Welsh Fusiliers and was captured by German troops, spending the next five years in POW camps. After the war Llewelyn returned to acting and scored his first role in *They Were Not Divided* (1950). Llewelyn appeared in his first Bond film, *From Russia With Love*, in 1963 and remained a fixture of the franchise until his death. Though Q was a dab hand with the gadgets, in real life Llewelyn was hopeless with new technology. Ironically, after outfitting Bond with the finest cars, Llewelyn was killed when his Renault Megane collided with another car. Though Llewelyn appeared in many non-Bond films, including *Cleopatra* (1963) and *Chitty Chitty Bang Bang*, he will always be remembered as 007's irascible quartermaster.



By air...



... or water.



"ALLOW ME TO INTRODUCE MYSELF..."

40 YEARS OF BOND VILLAINS

Who wants to rule the world? You do? You could do worse than take some tips from Bond's arch-enemies - a line-up of master criminals bent on global domination.

PHYSICAL DEFORMITY

To begin with it might be a good idea to have some form of physical deformity. If you have one from birth then you have a good head start. Karl Stromberg the shipping magnate from *The Spy Who Loved Me* had webbed fingers. Max Zorin in *A View To A Kill* was the result of genetic engineering and had superhuman strength. Francisco Scaramanga bore a third nipple on his chest, said to be a sign of great sexual prowess. Which is great if you live on a tropical island and can walk around bare-chested, but not so effective if your base of operations is in Siberia. If you're not lucky enough to have a genetic defect then invest in one - getting your hands burned away by playing with plutonium and having them replaced by metal ones worked brilliantly for Dr. No. It's not clear how Emilio Largo in *Thunderball*

lost his eye, but the black eyepatch was a good indicator of his status as an evil mastermind. Ernst Stavro Blofeld, the best of the bunch and probably the best role model for you, matched his bald head with a scar that surrounded his eye and streaked down his right cheek like a monocle. And the great thing is your deformities need not be permanent. In *On Her Majesty's Secret Service* Blofeld had traded his scar for a far subtler pair of missing earlobes. By *Diamonds Are Forever*, having met Bond several times already he completely dispensed with such gimmicks even going so far as to grow his hair back.

Sometimes deformities can prove a trifle inconvenient. They make you instantly recognisable and a pair of metal hands could stop you climbing out of a deadly nuclear reactor or at least hamper your golf game.

Renard in *The World Is Not Enough* had a bullet lodged in his brain, which made him impervious to pain but unfortunately severely cut short his life expectancy. So it is a good idea to hire a henchman and be deformed by proxy. Dr. Kananga in *Live And Let Die* kept up a dual identity with the aid of a rubber mask, thus avoiding the recognisability hurdle mentioned previously, but it was his smiling henchman, Tee Hee, who had a mechanical arm complete with metal claw (his original arm having been bitten off, one of the hazards of keeping a crocodile farm). Stromberg covered his bets by hiring a seven foot two assassin by the name of Jaws whose teeth were made of steel. A couple of years later,

Hugo Drax, a remarkably innocuous-looking villain in need of a makeover, also hired Jaws to enhance his image.

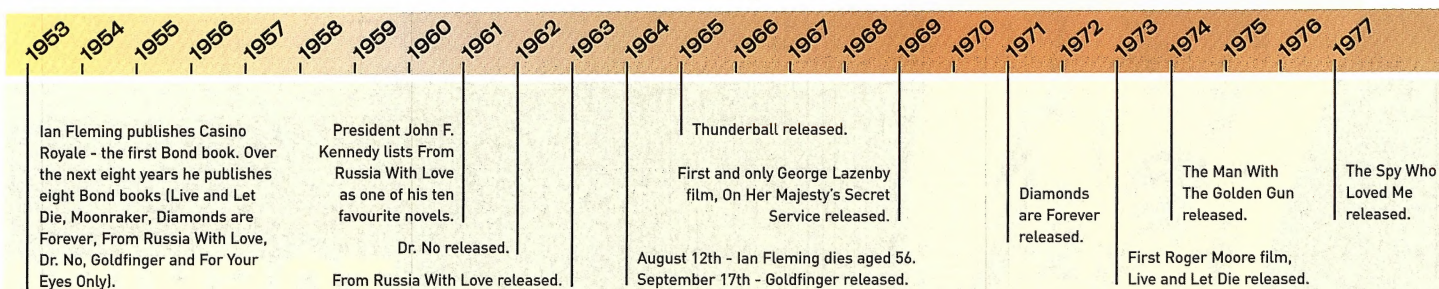
THE SIDEKICK

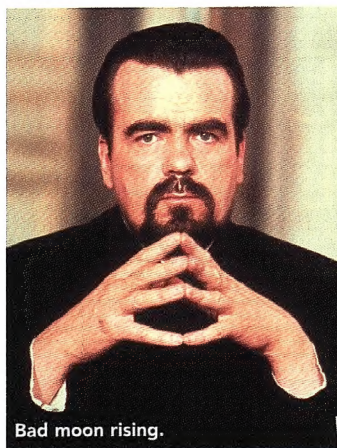
Your sidekick needn't necessarily be deformed if they are menacing enough.

Left: It's not the size of the henchman...

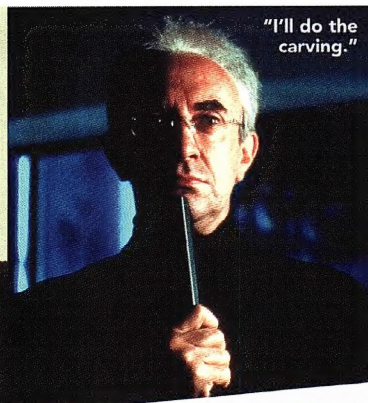


40 YEARS OF BOND Time Flies When You're Saving the World.

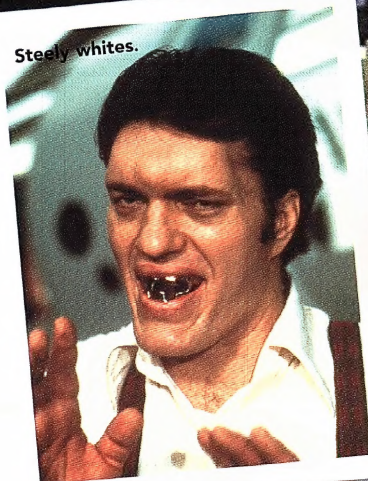




Bad moon rising.



"I'll do the carving."



Steely whites.



Above par villainy.

The strong and silent types are best, preferably blonde and blue-eyed. Blofeld used Red Grant in *From Russia With Love* and had a similar Aryan ubermensch bodyguard named Hans in *You Only Live Twice*. The idea clearly caught on in evil mastermind circles: James Bond has been forced to take on European pentathlete Erik Kriegler in *For Your Eyes Only*, Necros in *The Living Daylights* and Mr. Stamper in *Tomorrow Never Dies*. Be wary when hiring your Aryan though. Stamper may have been selling himself to his employer, Elliot Carver, under false pretences — his blond hair looks like a dye job.

If the Aryan recruitment centre can't meet your needs go for something unusual. Auric Goldfinger was ably assisted by a grunting Korean bodyguard by the name of Oddjob whose skill with a razor-sharp spinning steel bowler hat was unrivalled (just as well, as catching it could cost an unpracticed user several fingers). Zorin used a statuesque black female judo expert by the name of May Day, Francisco Scaramanga had a midget manservant named Nick-Nack, and Dr. Kananga employed the services of a voodoo death lord named Baron Samedi.

It's as well to ensure loyalty amongst your sidekicks by bumping a few of them off as your plans come together, just to show them you mean business. Be imaginative here. Fit a false bottom in your elevators and position them over a shark pool. Electrify a couple of your guest chairs. Install a piranha pool. You get the gist. To attract the attention of James Bond you'll need to offer some sort of threat. Think

big here — mugging a few old ladies just won't cut it. Putting the world in jeopardy is always a good one, preferably in a way which involves nuclear weapons, although if the issue of the day is oil supply, silicon chips, the space race or satellite TV broadcasting rights go with that — keep it current.

THE HIDEOUT

OK. Looking good. You've got your deformity, a psychotic henchman and you've put the world to ransom. Your sources in London tell you Bond has been assigned to find you. Now you just need somewhere to host him in style when he finally arrives.

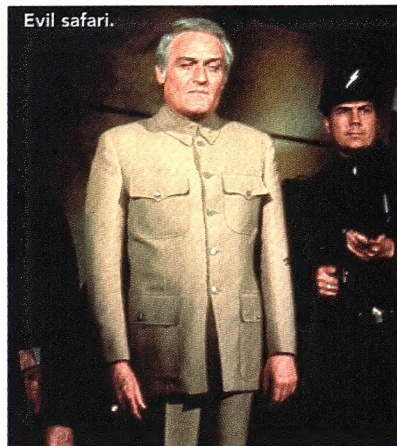
You'll have a bit of time as Bond will probably fly twice around the world and visit a few exotic locations before landing on your doorstep. Nevertheless plan ahead. If you want to build your lair inside a volcano like Blofeld, it may take a couple of years to hollow it out, and fit it with its own monorail system (and you'll have to find somewhere to put all that rubble).

It will be worth it though when he arrives, he'll be impressed with your resources. "One million dollars Mr. Bond. You were wondering how much it cost," Dr. No was able to gloat when Bond admired the reinforced glass that allowed him to watch the fish from his underwater installation. Remember though that you've got a lot to live up to now to be really impressive, as over the years Bond has seen many other secret hideouts to compare yours with. Goldfinger had a ranch in Kentucky equipped with a hidden scale model of Fort Knox. Max Zorin built on the idea, but relocated his to an airship. It's unlikely that you could ever compete with the hollowed-out volcano thing (volcanoes are so 1960s anyway) but Stromberg came close with a submerged underwater city. Drax used a French chateau and the remnants of an Aztec temple in the Amazon. Brad Whittaker borrowed a toy soldier museum in Tangiers from American billionaire Malcolm Forbes in *The Living Daylights*. Design your hideout with lots of sloping walls, plenty of brushed steel and chrome and always have sliding doors. Whatever your choice you're going to need lots of cash. Start building up that multimedia empire right now, or get into gold or diamond smuggling.

THE CHARM

The last requirement for the uber-evil may well bring about your downfall: charm. A Bond villain drips with it (with an underlying hint of menace obviously). There's no point ruling the world if you can't be the perfect host. The food should be excellent and the wine unsurpassed "Red wine with fish! Well that should have told me something," Bond sneered at Red Grant).

It all leads to the showdown. And while the end might not come quickly (it took Bond 20 years to get the best of Blofeld) it will be impressive. So make the most of it while you can: live evilly, die spectacularly, and leave a twisted corpse.



Evil safari.

